

CELEBRATION2020–21

THINK
ABOUT
THINGS
INBETWEEN

The Award
for Civic Arts
Organisations



CALOUSTE GULBENKIAN
FOUNDATION
UK BRANCH

KING'S
College
LONDON



Introduction

The world has changed rapidly over the past year. The COVID-19 pandemic has brought devastation, but also a reset in how we live our lives and how communities operate. Arts organisations are helping us to shape the future: culture, creativity and the arts are the basis through which we tell stories of our past, our present and our future, enabling us to realise what it means to be fully human, individually and collectively.

Despite the considerable challenges and uncertainty that the arts sector faces, 'green shoots' have been emerging. Arts organisations across the country have channelled the anxieties of this period and boldly reimagined their missions to put their communities first.

From delivering arts packs with food parcels to staging socially distanced carnivals, arts organisations are contributing to rebuilding our communities and restoring much-needed joy and optimism to our lives. As we face the challenges and opportunities of the coming months and years, arts and culture have an important role to play.

However, much of this pioneering work is unknown, even within the arts sector itself. The Award for Civic Arts Organisations seeks to change that. Launched by the Calouste Gulbenkian Foundation (UK Branch) in partnership with King's College London in November 2020, the Award celebrates civic arts organisations and their response to the pandemic. Open to UK arts organisation in receipt of public funding, the Award provides funding totalling £150,000, as well as further support for the recipients to embed their work and share learning.

In late 2020, an independent panel chaired by Baroness Bull selected a shortlist of ten organisations from 260 high-quality submissions. This publication introduces those ten inspiring organisations through a series of case studies that have been written and researched by King's College London MA students.

The organisations featured in this publication show the vital role that arts organisations play in sustaining a thriving, creative and connected society, particularly during challenging times. We hope the case studies are a source of inspiration for arts organisations at this challenging time.

Eden Court Empire Theatre as Humanitarian Aid Centre

Please note that some images in this publication were taken before social distancing measures were in place.

Foreword



Remarkable acts of kindness and solidarity have tempered the sorrow, anxiety and pain that have been features of the past year. Some of these have been at the behest of arts organisations that managed to defy the pandemic. The Award for Civic Arts Organisations seeks to highlight some of the inspiring ways in which arts organisations have responded to these challenging times and connected with their communities.

The roots of the Award go back some years both to the Inquiry into the Civic Role of Arts Organisations and before. In some ways, the decision to run these Awards strikes at the heart of questions with which philanthropists and philanthropic institutions grapple: how to help create the greatest possible public good with finite, and in the case of the UK Branch, relatively limited resources? Prizes, challenges and awards are all levers used by funders which can both raise awareness of particular causes and recognise outstanding performers in particular fields. They can provide inspiration and examples for others to follow.

The ten shortlisted organisations featured in this publication are each uniquely modelling what it means to have a civic role. We hope that their creative approaches will inform and inspire the work of others at this challenging time. We are also grateful to the 260 arts organisations that submitted their initiatives for consideration by the panel whom I also thank. The panel was struck by the quality of the submissions and the range of ways that arts organisations were responding to the pandemic. Up and down the country, arts organisations have been playing a pivotal role in sustaining our communities, providing connection, joy, and hope which is so needed right now.

Our strong feeling, born out through these Awards and the research we commissioned in 2020 from Common Vision, is that despite the very real challenges faced by arts organisations, there is both hope and evidence as to what a positive future could look like. This is a future in which those who receive public subsidy foster the connections with the communities they serve, shining a light where there is darkness with their innate creativity, imagination and resilience.

Andrew Barnett
Director, Calouste Gulbenkian Foundation
(UK Branch)



The onset of the pandemic set us all thinking about what really matters, what needs to be protected and what needs to evolve. This was particularly true for arts organisations, as spring turned to summer and the long-term nature of the challenge was laid bare. How could they continue to fulfil their missions when the mechanisms by which that (normally) happened were no longer available? In his 1957 book on organisational leadership, Philip Selznick wrote that 'the more precise an organisation's goals, and the more specialised and technical its operations, the less opportunity will there be for social forces to affect its development'. Last year, as social forces took a turn none of us could have anticipated, I watched in awe as arts organisations doubled down on their values and responded not by trying to do precisely what they had always done in fundamentally changed circumstances, but by transforming the ways in which they delivered their core purpose. 'You tell the story and you do the work to make it true in the world: that's the business we're in at moment,' said Alan Lane, writing in May about the transformation of a theatre company into the ward lead for social referrals for Holbeck and Beeston. His explanation might be a neat summary of (one) business of art in the best of times.

Given our shared commitment to the civic purpose of institutions (in King's case, universities, in the Foundation's, arts organisations) collaborating on the Civic Arts Award was a natural fit. As chair of a brilliantly insightful panel, I was privileged to hear stories from across the country and it was heartening to see the focus on ensuring that the voices of those so often ignored were heard, their needs addressed. Through the submissions, we saw the creativity, flexibility, dogged hard work and extraordinary resilience of artists and arts organisations in this most challenging of years and I'm especially pleased that King's students have had the chance to explore and capture this. Their case studies will provide a permanent reminder of the imaginative ways in which artists and arts organisations worked with their communities to listen and respond to local needs throughout this pandemic, exemplifying the civic role of art at a time when it could not have mattered more.

Baroness Deborah Bull
Vice President & Vice-Principal (London)
and Senior Advisory Fellow for Culture,
King's College London

The selection panel

We would like to thank the panel for their work on the Award.



BARONESS DEBORAH BULL

Vice President & Vice-Principal (London) and Senior Advisory Fellow for Culture, King's College London

'It was a privilege to review the range of submissions to the Award, which came from across the whole of the UK and which demonstrated the imaginative ways the cultural sector has responded creatively and with great resilience to the challenges of this exceptional year. We were inspired as a panel to see how organisations large and small had connected with their communities to serve local needs while continuing to deliver life-enhancing opportunities through culture and creativity.'



DAVID BRYAN

Chair, Battersea Arts Centre and Brixton House

'The applications to the Civic Arts Award are a testimony to the socially responsible within the arts. It was great to witness new adopters alongside stalwarts, working in partnership with their communities. The applicants demonstrated their determination to break boundaries to achieve life-enhancing – and therefore relevant – collaborations.'



ANDRÉ WILKENS

Director, European Cultural Foundation

'I was moved and impressed by the creativity, solidarity and resilience of the participating organisations. This gives hope and confidence that we will manage this crisis together.'



ANISA MORRIDADI

Founder and CEO of Beatfreeks

'I found this whole process so inspiring and invigorating to witness and champion the work of arts organisations taking leading roles in civic issues at this most urgent and pressing time. The organisations demonstrated deep understanding and compassion, innovative and quick thinking and told incredible stories about the impact on their communities. It's an experience that will stay with me in my work. I hope each and every organisation is spurred on to keep changing the world through creativity.'



JO VERRENT

Senior Producer, Unlimited

'Being part of this process reminded me how much of a difference we can all make, if we make a choice to do so. The organisations we studied were so different and yet had many things in common. Their responses to these extraordinary times weren't stuck, rigid or defined. It needed them to let go of the dominance of "the plan", take risks, listen to others and ultimately be reminded of their real mission, value and importance. We all can learn from this ability to flex, adapt and change according to need, led not by our "plans" but by both our communities and the context we find ourselves in. I leave this process empowered to do more, care more, risk more and make more of a difference.'



FIONA DORING

Director, Impact Arts

'It was an incredibly humbling experience to be part of the judging panel for the Award for Civic Arts Organisations. What it ably demonstrated is just how great the capacity of our arts organisations is when it comes to tackling some of society's toughest and most entrenched issues. Who better to respond to the challenges of supporting people through the COVID-19 lockdown, tackling isolation and loneliness and improving emotional and mental wellbeing, than our artists and creatives? The quality, scale and breadth of work achieved is remarkable and demonstrates a very clear role for artists and arts organisations to work alongside our statutory services to achieve maximum impact for people and communities.'

Coping – and changing – with an existential crisis



Does art matter when so many have been hurt by death, separation, hardship, exhaustion, fear and loneliness? A fundamentally social activity, culture faces an existential crisis in a pandemic that makes keeping away from others a matter of life and death. And yet, for the same reason, we have turned to culture during lockdown for distraction, comfort, understanding and hope. Many arts organisations, large and small, have applied their creativity to satisfy that need while they have been unable to operate normally. Some have used the internet to keep in touch with their audiences with screenings of past productions. Many freelance artists have discovered that it's possible to run participatory workshops online and that there can even be advantages, for example in terms of numbers, cost and access. At the same time, some of the most imaginative work has reached out to people who don't have access to computers, through art activity packs, doorstep performances and socially distanced activities.

Perhaps the most significant response has come from cultural organisations who saw the pandemic not as a management crisis but a social one. Seeing themselves not so much as having a civic role but as being part of an interdependent community, they quickly sought ways of putting their human and material resources in the service of all. That is what the most imaginative submissions to the Civic Arts Award had in common. – from small organisations like Deveron Projects to great institutions like The Whitworth, they rethought their mission from the ground up to place themselves in the service of others. That experience will have lasting consequences for the organisations and their communities. The pandemic is changing life in all sorts of ways but especially in making us rethink what really matters to us, when we have been so brutally reminded how fragile our plans and desires can be. It is the organisations that have moved with society and responded to the new values and aspirations that will be most needed in the years to come. And among them will be the cultural organisations recognised by this award.

François Matarasso

**Community artist, writer, researcher and consultant;
advisor on the Award longlist**

Ingenuity, care and courage



It's been a tough year for the arts. But reading the 260 applications for the new Award for Civic Arts Organisations has been uplifting. The ingenuity, care and courage with which so many have responded to the pandemic would melt the most frost-burnt heart. Part of the dominant narrative of the past year has been that arts organisations have simply closed their doors, furloughed staff and hunkered down in the hope of surviving until they can reopen. Some of our most well-funded organisations have done just that.

But the Award for Civic Arts Organisations proves that many smaller, less high-profile organisations have understood that while the pandemic is undoubtedly a crisis, it is also an opportunity to be more connected, be more relevant and to matter to more people, more deeply. These are organisations who through the pandemic have faced outwards not inwards, and who have discovered ways to extend their offer and share resources: whether that is by working in partnership with the local council to distribute food parcels, co-creating a weekly online soap opera with a fully inclusive company of local people, or connecting artists to those community hubs otherwise known as laundrettes.

Reading the anonymised applications, it became abundantly obvious that when lockdown came those best placed to be most useful and relevant were not those who scrambled to engage merely by moving what they already do online. Rather it was those who were already most connected and networked at grassroots level and who took the time to consult with and listen to those communities that achieved the most. There are lessons for all arts organisations to learn from that. The most forward-thinking have not fixated on what they did prior to March 2020 and how they might return to that but have questioned their purpose: the reason they exist. The pandemic's impact on communities means that addressing these questions has not been philosophical but practical and urgent. Art and civil action have by necessity walked cheek by jowl.

These are the organisations who over the past year have grown stronger roots. When spring does eventually come, they will be the arts organisations who will blossom, the ones who have proved that putting the arts at the centre of civic life enriches both artistic practice and communities.

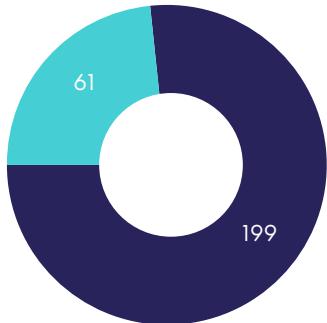
Lyn Gardner

**International theatre critic, journalist and children's writer;
advisor on the Award longlist**

Organisation profiles (all submissions)



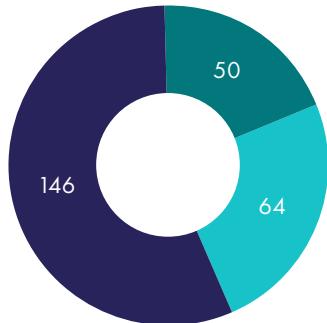
Registered charity



■ Yes (76.54%) ■ No (23.46%)



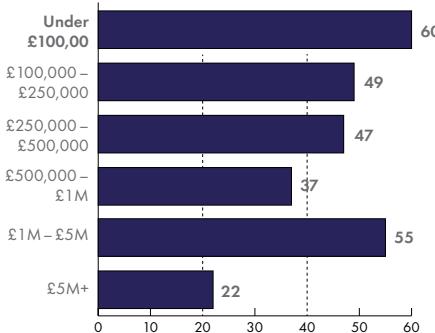
Organisation size



■ Large – More than 30 staff (19.23%)
■ Medium – Between 10 and 30 staff (24.61%)
■ Small – Fewer than 10 staff (56.15%)



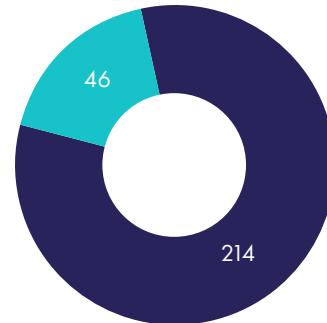
Income of organisation



Impact of the pandemic



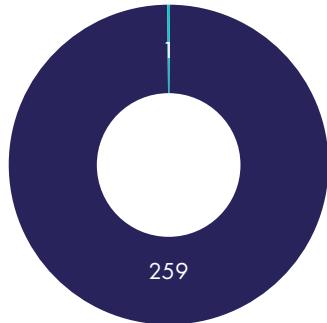
Is this new work or work developed before the pandemic?



■ New (82.31%) ■ Previous (17.69%)



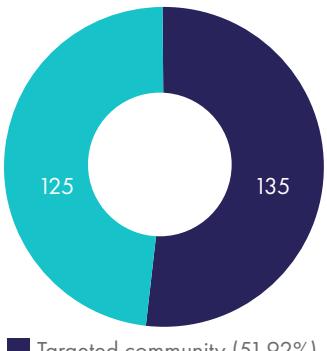
Did you have to adapt working methods?



■ Yes (99.62%) ■ No (0.38%)



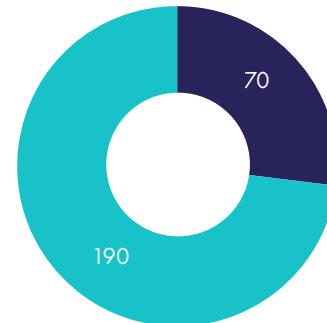
Community of focus



■ Targeted community (51.92%)
■ Open community (48.08%)



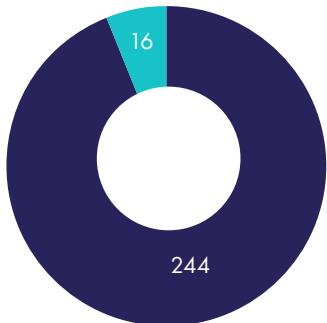
Would you have done this work if the pandemic had not occurred?



■ Yes (26.92%) ■ No (73.08%)



Is your board aware that you have entered?



■ Yes (93.85%) ■ No (6.15%)

Longlist for the Award



WE ALL SHARE THE SKY

SUPPORTING TEENAGERS

MOVEMENT AND BREATH FOR NHS

SHARING STORIES

ARMCHAIR ADVENTURES

WHAT AND WHO ARE YOU FOR?

DOORSTEP DANCES

AUDIO TALES

GUITARS IN PRISON



'Reading the 260 submissions gave an extraordinary overview of the range and quality of civic arts work that has been happening across the UK throughout the pandemic.' **Jeanefer Jean-Charles**, mass movement specialist, artistic director, creative consultant and mentor; advisor on the Award longlist

BALLAD OF CORONA V

LAUNDERETTES AS CREATIVE HUBS

HOMELESS TASKFORCE

Rethinking the dimension of community

The Big House, London

'The transition from looked-after child to an independent member of the community is enormously difficult,' says Maggie Norris, founder and artistic director of The Big House. An established actress and director in the West End and London repertory theatres, Maggie worked with ex-offenders some years ago and was stunned by the staggering numbers who had been in care. This led her to the establishment of The Big House in 2013, using the power of performance to transform young lives.

A holistic approach

Bundled-up as a 12-week project, the biannual Open House Project offers more than professional drama training and opportunities to perform; it considers basic life skills and employment skills and includes workshops in areas such as budgeting and nutrition that most of us usually take for granted. The Big House enables and unleashes marginalised young people, usually hidden under the intricacies of the care system, who are now being seen. Performance as

a medium does not only comfort the unexplained and problematic past of those who have experienced care, but it also encourages them to learn to communicate and work as a team, with the care and trust textualised by The Big House.

Nurturing a regenerating community

The Big House identifies, constructs and embraces a new dimension of community, one that was once forgotten and unseen. Those who have experienced care are being integrated into a regenerated community that links up and roots down on to itself. The Big House believes linearity between human individuals shall not and cannot be cut by a set frame. Graduates are re-engaged. Some conduct workshops for the newcomers; some develop their lives, family and careers and extend the linkage beyond. The Big House interweaves a layer of perseverance and solidarity that consolidates the social infrastructure to be a more organic, revitalising and inclusive society.

The magic of theater

The onset of COVID-19 and lockdowns



made access to support for people recently out of the care system difficult. Their fragile and weak voices were muted and compartmentalised. The Big House cares, reaches out and continues to engage.

The Ballad of Corona V is a 'pandemic play' fully derived from the lockdowns. Co-written by The Big House's members and David Watson, the play was nominated for an Offie (The Off West End Theatre Awards) and received positive reviews. This innovative production is designed for social distancing: the audience travels in a promenade setting, journeying through in rooms deconstructing the memories of the pandemic cycle. The unique format documents the difficult conditions live performances are facing as a result of the pandemic and is a true statement representing 2020.

The song *Panic Buy Dance* illustrates the ironic yet relaxing tone of the play. It invites the audience to reflect on the absurdity society has gone through, offering a time and space to interrogate and reflect. Toilet rolls? Masks? Essentials?

The exceptionally outstanding playwriting and directing from The Big

House, together with the brilliant young performers, bring the magic of theatre into play. The production also created paid work for both freelancers and the members, leveraging the imbalance triggered by the pandemic.

While COVID-19 disables the physical bonding between people, The Big House has shifted counselling, newcomers' drop-in sessions, skills and finance workshops, and writing and directing programmes online and maintains a continuous connection with those who have experienced care. In addition, The Big House delivers teaching materials via The Big Mouth digital platform, making use of the virtual world to share and care.

The Big House places human perspectives and relationships at its core. During difficult times, the organisation has continuously supported the community of those who have experienced care. Moreover, it uses innovative ways to involve the community in telling pandemic stories, which resonate with all of us.

Tam Hiu Fung, Mitch, is an MA Arts and Cultural Management student at King's College London

Feeding hearts and moving souls through art

Deveron Projects, Huntly

Deveron Projects is a contemporary arts organisation in the rural market town of Huntly, Aberdeenshire, in the North-East of Scotland. Since 1995, this organisation, co-founded and led by Claudia Zeiske, has been bringing people together through art and curating a unique relationship between the local community of just 4,500 people and artists from all over the world.

Taking inspiration from Sir Patrick Geddes, the mantra ‘think global, act local’ is the guiding principle for the organisation’s methodology, which seeks to address global concerns from a local perspective through a deeply collaborative artistic practice. Most interestingly, ‘the town is the venue’ and art lives in the most ordinary places such as schools, gardens, shops, local landmarks or walking trails.

Art as Huntly’s activist of civic value
Over 100 artists have come to Huntly in the last 25 years and, by walking alongside the locals and experiencing the culture first-hand, they explore topics such as ecology, social inclusion or politics, creating a safe space for discussion and

enquiry. From working with residents to improve organic food culture; to tackling the issue of street violence with music and choreography; to raising political awareness around Brexit by planting a weeping willow by the River Deveron, the organisation embraces the concept of ‘artocracy’, believing that creativity lies in each and every member of the community and, through art, people are given the power to become reflexive and valuable citizens of the world.

And while Claudia humbly prefers not to speak for the community of Huntly regarding the impact of Deveron Projects in their lives, it is certainly no coincidence that the highest number of young people entering art schools in all of Aberdeenshire comes from this small town.

Creating through crumbs

Dealing with conflict and demanding circumstances has, in a way, always been part of Deveron Projects’ mission, so when the pandemic hit, the team immediately curated an array of digital activities to keep Huntly thriving. However, they knew that was not enough. Local shops closed and access to food was immensely compromised, so when questioning what



their community needed the most, the conclusion was simple: bread.

By mixing art with bread, and seeing bread as art, the Honesty Bakehouse was born. A converted bicycle cart was painted red and carried fresh baked goods for a donation, honestly made with locally sourced ingredients by an artist-turned-baker. Serving also as a seed library, an emergency florist and a plant-swap station, the bike inspired locals to become more eco-conscious and sparked a wave of generosity in the community. It has been so successful that Deveron Projects hopes to make it a permanent town fixture, setting stone for economic rebirth of this impoverished community.

Walking through stillness

Every year, Deveron Projects organises a Slow Marathon, which aims to get people walking together while reflecting on local or global issues, at the pace of their abilities. During the pandemic, isolation was greatly affecting the physical and social wellbeing of Huntly’s locals, so the artist-in-residence Iman Tajik came up with an inspiring concept for this year’s event – wherever on the planet we are, whatever the different circumstances we

may face, we all share the sky.

The project Under One Sky came to life, encouraging people from around the globe to record their daily walks on a specially built webpage and to take a picture of the sky above them. After 90 days, more than 300 people had collectively circumnavigated the Earth, and Huntly was left with new walking routes and a breath of vitality. In the end Tajik made a collage of 1,500 pictures to capture the beautiful global sky of solitude and solidarity that marked 2020.

Leaving a footprint of inspiration

As Claudia steps down and welcomes the new director of Deveron Projects, Natalia Palombo, she hopes that Deveron Projects’ response to this pandemic can inspire other rural towns to believe in the power of community-led arts and keep enriching Huntly as a place where ‘the butcher, the baker and the artist can all live and create together’.

Inês de Castro Correia is an MA Arts and Cultural Management student at King’s College London

The pandemic takes centre stage

Eden Court Highlands, Inverness

Opened in 1976, Eden Court Highlands is the largest single-site arts centre in Scotland. Based in Inverness, its venue includes multi-purpose studios, theatres, cinemas and galleries with the aim of bringing the world to the Highlands and the Highlands to the world. Playing a crucial role of providing a space for anyone and everyone, Eden Court's value in the community is clear. With an inherent commitment to connect with the local area, the organisation actively engages with every age group from toddlers to the elderly, as well as participants with additional support needs.

Eden Court's focus on Scotland and its people lies at the core of every project, be it a creative learning course, collaborating with Scottish independent artists or in a LGBTQ+ elders social dance club. As a result, when the COVID-19 pandemic hit in March 2020, transforming its centre to support and protect the community was Eden Court's instinctive response.

A humanitarian aid centre

With 91 percent of its workforce

furloughed, Eden Court saw it as its civic duty to react to what its community truly needed at the time: support. Hearing Highland Council's emergency humanitarian response to the pandemic, offering its resources to aid this mammoth task was a natural decision. Having worked in the community for decades, Eden Court had already built a strong rapport with other community organisations, placing it in a compelling position to take on such a civic mission. Using the web-based box office phone system, Eden Court's workforce volunteered to set up and staff a helpline for vulnerable people. The centre's Empire Theatre – usually hosting live performances and shows for more than 800 people – was swiftly transformed into the Highland region's humanitarian aid centre. On the renowned stage, food was sorted, packed and placed on the theatre seats ready to be delivered to the vulnerable – those shielding or experiencing food poverty. For a centre focused on bringing people together, the food parcels offered an alternative, proactive way of connecting with the community; physically transporting Eden Court out to the homes of those in need.



Through generating more than 1,000 parcels each week for over five months, it crystallised Eden Court's vigorous commitment to the people of its region, along with its willingness to adapt overnight to the community's needs.

Space for all

In the midst of the pandemic arose a huge surge within the Black Lives Matter movement. Following the peaceful protest that took place in Inverness, Eden Court wanted to utilise its reach within the community and highlight voices that were yearning to be heard. Yet again the arts centre was transformed, displaying the placards and artwork from the protest in its windows as a temporary community exhibition site. The organisation then commissioned Jacqueline Briggs, a local artist, to create an artistic response to the exhibition, amplifying Eden Court's vision of being a supportive, inclusive and diverse hub to all.

Refiguring and reinventing

Eden Court did not stop there. While adapting its venue for the community's needs and reacting to global current issues, Eden Court remained devoted to

its artistic mission. The Engagement team kept the children of key workers entertained by delivering creative workshops in childcare hubs, as well as providing online creative resources for families. Presenting daily and weekly creative challenges and sessions via social media and its website enabled Eden Court to continue to engage with its audiences, supplying a much-needed creative boost while its physical doors were closed.

COVID-19 led Eden Court to refigure and reinvent its public space for its community. Not only has the organisation sustained its connections within the community, but it is also evident that these bonds are stronger than ever. Now in 2021, Eden Court is in conversation with NHS Scotland to reimagine its centre yet again: this time as a mass vaccination hub for the region. Leading the sector with such rigour, the pandemic has intensified the organisation's worth in the community, affirming arts organisations' potential to unite people during such testing times.

Sara Alis Wiliam is an MA Arts and Cultural Management student at King's College London

Hope and light in a darkened world

EGO Performance Company, Coventry

Since its foundation in 2006, EGO Performance Company has aimed to create theatre projects for everybody, to be enjoyed by everybody. Based in Coventry, the company fosters communities of those easily excluded to create creative works, in a city where people are 142 percent less likely to engage in the arts than the national average. The organisation ensures that its facilities are accessible to everyone, with 80 percent of its members identifying as disabled. EGO provides training and opportunities, in some cases leading on to other theatre work. Agency is a key aspect given to its members, which allows them to build confidence and grow both personally and professionally.

Empowerment for everyone

EGO currently has nine different ensembles, which carry out a diverse range of work from devising to set design, improvised pieces to commissions, including performing at the Queen's

90th birthday parade and Tate Exchange. Participation is encouraged by calling everyone involved 'actors' to motivate a variety of artistic expression. The actors take charge of their creative output while working together with shared aims. Sessions are free for many of the programmes for those out of work and education, with the aim of encouraging those who are often excluded by society. These groups help to build confidence and reduce loneliness for EGO's members, and several help those with learning disabilities to devise pieces of theatre.

No one gets left behind

Many members of the Company are often excluded in everyday society, and the COVID-19 pandemic worsened the potential for loneliness and mental health issues. For many of the members, shielding was incredibly important. However, there was no sense that the activity of EGO would stop. Instead, new opportunities arose.

The company responded to a need for a skill-building activity through the



sketchbook project. Participants were able to document and process their reactions to the changing world around them through text, collage and image. The directors were consistent in focusing on stages of process within the project and this has been solidified in a permanent gallery space to display these works.

While many types of filming stopped, imagination, devising, acting and filming skills were developed by members in the weekly virtual soap opera, *Corona-nation Street*, filmed using a combination of handheld cameras and Zoom. EGO went above and beyond in delivering art materials to the actors and facilitating socially distanced doorstep catch-ups as well as mentoring for those without the internet, an often-overlooked group during this pandemic. They were also not forgotten in the filming of *Corona-nation Street* with remote filming taking place. The virtual sessions were helpful in sharing artistic responses to the initial lockdown such as collage works, experiences and emotions. Drama games were continued in video calls with some new ones being invented. Evaluation indicates that those

who participated in the sessions improved their mental health compared to those who did not.

Looking to the future

EGO plans to continue its work, with the aim of investing in loanable technology that people can use online and in person to increase skill-building. It also aims to have a daytime arts academy for those with learning disabilities, which will increase the impact of its work and its long-term viability.

Kacey de Groot, EGO's Development Manager, conveys the never-ending excitement of EGO's team, saying: 'Whatever lemons the world throws our way, we will be an endless tap of lemonade.' In this challenging time, EGO made sure to connect to its community and gave them the platform to use their creativity to connect with others and inspire joy.

Anna Thompson is an MA Cultural and Creative Industries student at King's College London

Redefining creative pathways for people with disabilities

Heart n Soul, London

Heart n Soul is a creative organisation that works with artists with learning disabilities and autistic people to create spaces for them to meet, collaborate, learn and share their music and art with the world. The organisation is defined by its commitment to listen to learning disabled and autistic people on how they can realise their full artistic potential. In 2017, Heart n Soul created the Big 30 Archive to showcase the people at the heart of the organisation.

As long-time staff member Ono puts it: 'I get to tell my story, my way and show that people with a learning disability can do anything.' Heart n Soul's perseverance during the pandemic is notable and demonstrated through its numerous virtual events, efforts to produce and promote music and art created by its artists, and above all, its resilience to support and uplift its community in multiple aspects of life.

Combatting lack of accessibility

Heart n Soul is, in part, a response to the workings of the care system where it can sometimes feel that the providers of services have all the power and agency. As facilitators of talent, the organisation is trying to flip that dynamic so that

the creativity of its participants leads its activities. Navigating this cultural jigsaw puzzle is achieved by countering stereotypes about people with learning disabilities by advocacy through action.

During 2020, Heart n Soul moved its research residency, Heart n Soul at The Hub, into the digital space. Learning disabled and autistic co-researchers have been co-analysing data with academic researchers and sharing their process and findings through a series of online events and building a new website. These research initiatives have formed part of Heart n Soul's remote work with artists, offering bespoke support, training and access adaptations that accommodate and support people's needs during the pandemic, particularly as many of its older members are shielding.

Making moves digitally

As an organisation with multiple allied groups and supporters, Heart n Soul has a strong digital innovation team. Beyond this, it has aimed to see opportunity within the current crisis, recognising and understanding that people who live far away from London, or those who are uncomfortable in crowded spaces, may feel more welcome at online events. The future will now be somewhere where there can be hybrid ways of sharing creative

sessions, events and activities with online and physical space becoming an equal high-quality offer.

Through Heart n Soul at Home, it runs virtual events every day, including Art Sessions, Chat and Draw, Movement and Dance and Do Your Own Thing, a creative arts session for young people. The organisation also runs choir sessions every week to enable people to make connections and to provide a sense of social contact. Navigating digital participation itself was a community building activity for Heart n Soul members and they came together to create a diverse digital environment to celebrate their artistic talent and ability.

Overcoming together

Public Health England reported that disabled people accounted for 59 percent of all deaths due to COVID-19 in the early stages of the pandemic. This is why Heart n Soul saw itself as a source of social, emotional and financial support to its vulnerable members in a very direct manner. Aside from pooling money to donate to those most affected, Heart n Soul sent out creative packs containing arts materials and activities to 160 people in its community within the first two weeks of the pandemic and have continued to do so every couple of weeks ever since. This

was a way to remain physically connected while meeting remotely. These creative packs are still available to download on the website, while albums that were produced by Heart n Soul artists during the pandemic are available via a range of digital music platforms and broadcast on the organisation's radio show on Soho Radio.

Arts organisations have in many ways been at the frontlines of the pandemic response because they are closely bonded to the communities they have built over time. Heart n Soul's ethos is believing in everybody's capabilities and not setting barriers based on limitations. After all, if all we focus on is difference, we lose essential human connection, which society has needed more than ever before during the pandemic. Heart n Soul's focus on artistic excellence is rooted in a belief that people with disabilities have the ability and talent to define their own future and accomplishments. When creative pathways are freed of restrictions, we as a society open ourselves up to new ways of seeing, being, doing and sharing.

Priya Radhakrishnan is an MA Arts and Cultural Management student at King's College London



Changing a changing world

Key Changes, London

Key Changes is a charity offering recovery programmes for musicians experiencing mental health conditions. Founded in 1997 by a group of patients at Highgate Mental Health Centre in North London, Key Changes aims to provide mental wellbeing through music. The organisation has grown swiftly and nowadays has partnerships with NHS services and other social care agencies. Key Changes provides services for more than 3,000 people per year and, although if mainly based in London, it has started to develop its mission even further in various locations around the UK, including Birmingham, Bristol and Manchester. Recovery programmes aim to make artists develop professional approaches towards their art while treating their mental health.

Thanks to a network of professional music mentors, musicians establish and follow an artistic path imprinted to build and run a musical project, which includes in-studio sessions and experts' guidance and

feedback. After that, artists remain in touch with their mentor but are while encouraged to become independent from Key Changes.

Inclusion and equality through music
At the very heart of Key Changes' mission is the purpose of social inclusion and equality. People from Black, Asian and minority ethnic backgrounds are seven times more likely to develop health, social and economic disorders. Consequently, Key Changes focuses on them: currently, 80 percent of its patients are male and from these backgrounds (the least represented category in the mental health system). The organisation involves communities through a series of open mic nights, concerts and other social activities, where the participants, thanks to the cathartic power of music, become engaged without facing prejudice.

Pursuing during a pandemic
COVID-19 was and still is limiting and heavy, especially for these artists. Key Changes' CEO, Peter Leigh, defined quarantine as a 'second lockdown' for patients. From 2020, the physical

impossibility of reaching artists has joined the already existent social closure given by their mental conditions.

Knowing the vital importance of their mission, and the damaging impact the situation could have had, Key Changes responded rapidly. Firstly, it established Studio Connect, allowing artists to continue their musical projects online. Secondly, it provided weekly online workshops, with open mic nights, musical talks and A&R feedback given by experts of the sector. Thirdly, it encouraged artists to write or record diaries of lockdown.

The music keeps playing
The 'bright side' was the online engagement of experts, many from overseas, that usually would never have participated in the project. However, Key Changes was aware of the importance for musicians to physically be in its studio in Islington, which is in itself a therapeutic environment as musicians can stay in a 'magical place' free from all the issues they have to face daily. Therefore, in May 2020, the organisation re-opened its studio with COVID-safe access. However,

its capacity was halved and, to guarantee access to everybody, Key Changes opened a new studio in Brixton.

One of the most difficult challenges was to realise that COVID-19 was going to become a long-term condition to deal with and, consequently, the need for a resilient attitude towards it. Key Changes was keen on maintaining and pushing its patients in carrying on their projects: during the first few months, it engaged over 200 people with its online meetings. Moreover, it thought broader and outside-London, understanding that people external to the city had even more struggles because of COVID-19. Therefore, starting from 2020 Key Changes' perspective has expanded.

On a hopeful note, despite the many challenges the COVID-19 pandemic has and continues to present musicians with, the themes and rhythms of their music did not change significantly.

Francesca Mirabile is an MA Arts and Cultural Management student at King's College London



Reimagining a museum for the 21st century

Museum of Homelessness, London

The Museum of Homelessness (MoH) is a unique hybrid organisation that blends creativity and cultural heritage with fearless on-the-ground activism and campaigning. In 2015, MoH founders Jess and Matt Turtle were dissatisfied with the lack of inclusion that people experiencing homelessness received within cultural heritage history and archives. They decided to launch a museum dedicated to documenting and amplifying the resilient, unfiltered and often invisible stories of homelessness.

Unburdened by traditional notions of museums as politically neutral and physically static spaces, MoH developed an adaptive and flexible social justice museum, created and run by people with direct experience of homelessness. Lived experience offers a strong and creative framework to meet the versatile needs of its community. Jess Turtle notes that, in addition to 'a museum of homelessness also acts as a law clinic, an emergency aid hub and sometimes an exhibition block in a march'.

Direct action, seven days a week

At a time when homelessness in the UK had already escalated to crisis point, the

COVID-19 pandemic caused devastating disruption to vital services and shelter. MoH recognised an urgent demand for direct action and transformed its North London exhibition space into an emergency operations hub. Along with its partners from The Outside Project, Streets Kitchen, The Simon Community and others, it launched the COVID-19 Homeless Taskforce.

The Taskforce operated tirelessly seven days a week. It supplied food, toiletries, health referrals and friendship to homeless people on the streets and in inadequate accommodation. From March to July, it dispatched 8,956 hot, nutritious meals and care packs to homeless people across North London.

Dispelling the myth of homelessness

The Taskforce's mission was anchored by MoH's growing cultural heritage archive and collection. Given that it had exchanged its exhibition shelves for food storage, it decided to take its exhibition to the streets. The resulting StreetMuseum offered a new way for the community to stay connected and showcase its collection to a wider audience. A theme of contemporary migration threaded through the exhibition and examined similarities between British national and non-British national homeless experiences.



This challenged the public to critically reflect on societal polarisation and racism against migrant homeless communities. By exploring the ethical discourses of representation, they aimed to humanise the experience of homelessness and dissipate its mythologies.

In addition, the StreetMuseum offered an outlet for the community to tackle loneliness, isolation and mental health issues, highlighting the capacity that arts and cultural activity has to support positive wellbeing, identity and inclusion.

Transforming from the ground up

In 2020, the Taskforce became a prominent voice in campaigning and national public policy. In a strategy that was later adopted by the government nationwide, the Taskforce published a plan to repurpose hotels for homeless people to live in during the pandemic. This involved consulting with healthcare specialists and employing a collaborative use of networking technology to launch a campaign that would eventually bring 29,000 people into safe accommodation. Its work also successfully lobbied to reopen a closed hospital to provide specialist COVID care for homeless people, in addition to sustained efforts towards social justice for migrant rights. This transformative work demonstrates a

highly successful grassroots approach to commissioning and delivering local services with rigour, creativity and speed.

The rapid and successful pivot to on-the-ground activism also became a guiding strategy for other cultural organisations. The Taskforce partnered with Arts and Homelessness International to create and share guidance on how to respond to local homeless communities during COVID-19.

The COVID-19 Taskforce efforts brought together grassroots organisations, local councils, over 50 volunteers, local businesses, mutual aid groups, activists and artists. At the heart of its community-led approach were homeless voices driving positive action. It continues to work tirelessly into 2021 by adapting to new and challenging demands facing homeless individuals and communities.

Paul, a MoH community group member, commends MoH for its transformative action: 'MoH is a unique proposition: a campaigning organisation, an organisation that aids and respects the people that it's there to serve, and an organisation that drives to end homelessness for good. It stands as a beacon of hope.'

Josephine Saunders is an MA Arts and Cultural Management student at King's College London

A centre for creativity

Quiet Down There, Brighton

Based in a 100-year-old market in Brighton, Quiet Down There (QDT) was founded in 2016 with an aim to bring about high-quality creative participation of local audiences. Having established that there was a need for quality control in the participation realm, QDT's aim was to collaborate with artists of different art forms in order to initiate fruitful discussions with Brighton's citizens and engage them creatively. According to the organisation, 'culture is everywhere and everyone creates culture in their own way'. QDT aims to design environments in which its community can explore what culture means to them and learn how to reinvent and develop those understandings. It is being achieved through the implementation of three original programmes: Partnership Programme, QDT Playground and Artist Development Programme.

Amplifying the everyday

QDT's community is positioned within a retail and residential area and is in the top 13 percent of the most deprived areas, battling with problems such as poor housing, low income, joblessness or hygiene poverty. QDT responds to these challenges in a variety of ways, through activities prioritising the community. Its set of methodologies includes community lunches, tutorials, workshops, interviews with artists, online and printed zines, and object-based work. The organisation sheds a light on personal stories and meanings behind such notions as home, change, identity and female memory.

Responding on many levels

Throughout the pandemic, QDT has significantly amended its programmes. One of the initiatives was a support group called Duty, aimed at women facing gender inequalities. They gathered to read books, chat, listen to podcasts and share their thoughts. Before the pandemic they used to meet once a month, but with the situation changing the group opted for weekly meetings, to which QDT agreed and adapted to Zoom. During this venture, the organisation partnered with Brighton Women's Centre in order to organise artistic workshops for women affected most by the pandemic. QDT created creative packs that were sent to participants, allowing them to participate in online

workshops. The response to this programme was very positive; women valued having company and felt a sense of belonging.

Another meaningful response showing that QDT has an incredible ability to listen to its audiences were its community lunches. Participants were able to have a free lunch while discussing various ideas proposed by the organisation. During the pandemic, QDT opted for one-on-one sessions held on a park bench, during which the team checked-in with various members of the community. Additionally, the organisation decided to help traders and bought lunches from the local market. The response of the participants was overwhelming – people were lost and afraid, but a simple act of listening showed how conversations are vital for the community.

QDT has also amended its Creative School Programme, set up to combat gender stereotypes. During the workshops with artists, children discovered what these stereotypes are and afterwards were given a list of 100 books addressing diversity from which they could choose 60 for their school. During the pandemic, artists worked with teachers to adapt the programme to home learning and

teaching through online resources. This practice shows yet another method of collaboration with the community and a fruitful adaptation of the techniques used earlier.

Representing the community in its full potential is one of QDT's goals, which it showed by calling attention to laundrette staff who have continued to provide services during the pandemic. Several artists were commissioned to tell the stories of these key workers, who are often overlooked. They saw the community through the lens of a laundrette worker, perceived as a community gatekeeper but also as a person who keeps others clean and gives back their dignity by the simple act of washing clothes.

Through the adaptation of its programmes during the pandemic, QDT demonstrated effective leadership as well as emphasised its rootedness in the locality. The organisation paired listening to the needs of its community with being open and inspiring, which resulted in building meaningful social capital.

Natalia Jakoniuk is an MA Arts and Cultural Management student at King's College London



A friend among the trees

The Whitworth, The University of Manchester

If you approach the Whitworth via its park entrance, you will see atop the gallery's glass façade an artwork displaying the words 'Gathering of Strangers'. This piece, by Turner Prize nominated artist Nathan Coley, not only communicates the importance that the art gallery places upon its civic responsibilities today, but also speaks to the role the Whitworth has sought to play in its community for over 130 years.

At its inception in 1889, The Whitworth, the first gallery in England to be situated in a park, stated that its mission was to be 'a source of perpetual gratification to the people of Manchester'. It set about curating its impressive collection, including a world class assortment of textiles that would not only bring pleasure to the city's population at large, but would also inspire the many cloth makers of Manchester, upon who so much of the city's wealth was built.

Building a civic institution

The Whitworth today seeks to continue this long tradition of nurture and support for its local community, a mission that was firmly

in its mind when it set about revamping its space in 2012. The £15 million pound development doubled the exhibition space and created a large glass frontage that gives visitors to the park visual access into the space without setting foot inside. As then director of the gallery Maria Balshaw explained at the time of the gallery's opening, and also allows the local community to 'see that the gallery is for them', further emphasising its commitment to inspiring and captivating new audiences. Alistair Hudson, the gallery's director today, asserts that 'rather than having its back to the neighbourhoods around it, [the Whitworth] embraced and opened up' to the community as a result of this renovation.

GROWing together

After the closure of the space due to the pandemic, the Whitworth sought to utilise its output to address health, education and justice issues, areas which it identified as being of particular concern for its community. In order to achieve these aims, the gallery migrated a large proportion of its content online, continuing to offer the public access to its existing projects such



as GROW, the Whitworth's horticultural wellbeing programme (which forms just one facet of the Whitworth's innovative Natural Cultural Health Service initiative), and Still Parents, the award-winning project the gallery runs to support those who have lost a child during pregnancy or just after birth. The Whitworth itself entered the virtual space through the creation of the gallery within video game *Animal Crossing*, complementing the already fully formed Whitworth Gallery that exists on *Minecraft*. These online offerings, alongside the vast array of other high-quality digital content the Whitworth provides, have reached over a quarter of million people, with 97 percent of those surveyed declaring that the gallery has supported their wellbeing during the pandemic. It has also continued to provide educational resources to its community, offering everything from early years sessions for under fives through to craft workshops for those aged over 50.

In order to ensure that its output can be accessed by everyone, the Whitworth has contributed towards the Greater Manchester Combined Authority's Creative Care Kits, a resource that has

been delivered to around 22,000 people who do not have ready access to online content. It has continued to use Whitworth Park to work on outdoor projects such as the new community garden (when restrictions have allowed) and has sought to further engage with communities across the city to ensure that everyone feels welcome at the Whitworth, both in person and in the online space. Francine Hayfron, Cultural Park Keeper at the gallery (the first role of its kind in the UK) asserts that the events of 2020, in particular the COVID-19 pandemic and Black Lives Matter protests, have prompted her to strengthen her relationships with those in the city who are otherwise disadvantaged and dis-serviced; this way, Francine can ensure that she, and the rest of the team at the Whitworth, can continue to provide the support its community needs during this time, and in the difficult days ahead.

Jonathan Vickers is an MA Arts and Cultural Management student at King's College London

Giving hugs in hazmat suits

Friction Arts, Birmingham

The artist-led organisation Friction Arts, the origins of which can be traced back to the early 1990s to artistic interventions in underground and festival scenes, has become one of the cornerstones of Birmingham's cultural landscape. Attempting to uncover and amend areas of 'friction' hyper-locally, regionally, nationally and globally and putting contemporary art in the foreground, Friction Arts became an Arts Council England's National Portfolio Organisation in 2018. Founders and creative directors of the organisation, Sandra Hall and Lee Griffiths, have diligently kept Friction Arts going for these decades, currently with the support of a close-knit team of five, as well as collaborating with a range of freelance artists and cultural practitioners.

Working from and for the community
The organisation has become uniquely known for its community-informed decision-making process, always listening to the needs and opinions of its stakeholders, no matter the nature of the subject area,

ranging from the co-creation of bespoke artworks in response to societal change, or even areas of neglect, to the curriculum for one of their various ongoing projects, such as Art Club, co-designed with young participants aged eight and up.

Friction Arts, as its headquarters' name suggests, is situated on 'The Edge' between two divergent neighbourhoods, Digbeth and Highgate. Having a nuanced understanding of the social geography, the organisation aims to act as a connector between the different social, cultural and economic conditions and environments that surround them. Friction Arts is an organisation that doesn't see itself working with the community; rather it sees itself as an embedded part of the community, working for it and furthermore from it. Keywords that shape its responsive process are appropriate, simple and effective.

Ceaselessly reaching out: online and offline

The keen sense Friction has for its community is highly discernible in the actions it has taken in response to the COVID-19 pandemic. A testament to the



lengths the organisation goes in order to sustain its connection to its past and present participants is the proactive way in which the team has reached out to members of its community at the start of the pandemic. Consistently, throughout this uncertain period, it has spoken to the families of its young participants, and older co-creators, even linking different generations to increase feelings of solidarity among the groups hit hardest by the anxiety-loaded circumstance. It has been actively encouraging freelance artists to apply for funding, as well as rearranging its financial affairs to keep to its pre-COVID financial commitments to those it is working with.

Social network expansion in social restrictions

Not stopping there, after checking in with the individuals already in its network, the organisation energetically went out of its way to virtually expand the capacity of its ongoing projects. It also physically went out into parks and other safe areas of communion, seeking out more individuals that might need support and a creative outlet to process the uncertainty of the times. The sheer scale of the efforts

made by Friction Arts is dumbfounding when compared to the actual size of the organisation. Friction Arts made its space available to local food distributors, and in collaboration with local food banks delivered art packs with food parcels following a creative enquiry of what the recipients wanted and needed, not a one-size-fits-all approach. It also staged socially distanced events, in one of which Sandra Hall performed 'Can You Feel Me Through My Hazmat?' alongside the Quiet Carnival's Insecurity Team and musician Atsuko Kamura. As part of the performance, Sandra gave hugs, safely in a hazmat suit.

Friction Arts strives on the objective that everyone should get to make their own connection to arts and culture, as it is an important contributor of a life well lived and to mental wellbeing. During the pandemic, the organisation demonstrated its experience in navigating tension-laden social terrains with an arts-led process that hopes to generate joy and optimism, both locally and internationally.

Pórhildur Tinna Sigurðardóttir is an MA Arts and Cultural Management student at King's College London

The Civic Role of Arts Organisations

The Civic Role of Arts Organisations strand was founded five years ago by Calouste Gulbenkian Foundation (UK Branch) with an overarching aim to shine a spotlight on arts organisations that are re-invigorating their civic role in imaginative and inspiring ways. The initiative was inspired by the Foundation's previous Participatory Performing Arts programme, which revealed that a more holistic and democratic approach was needed across the arts sector. It aims to connect all those who believe the arts are central to society and want their arts organisation to play a 'civic role'. The Civic Role of Arts Organisation's ambition is to build a movement of change-makers, with impact in their local communities, across the UK and internationally.

The initiative began with an initial Inquiry phase, guided by an expert panel and International Reference group. The aim of this stage was to increase awareness of the civic role that arts organisations play both nationally and in their communities. The Inquiry was carried out through a number of workshops, a survey, academic analysis from King's College London and The Institute of Cultural Capital, and 80 in-depth international case studies that all concluded in a digital report, *Rethinking Relationships*. As the programme transitioned into the next stage, the focus shifted to the question of what advocacy, influence and approaches need to be undertaken to bring about systemic change. Through five levers identified in the initial phase, the initiative galvanised networks and groups that embedded 'the civic' into arts organisations, arts funding and arts policy.

With the COVID-19 pandemic, the arts sector has entered an uncertain time. The challenges of the past year prompted the Foundation to initiate new projects, including a Culture Reset programme and a release of *Creativity, Culture and Connection*, a report put together by Common Vision with the Foundation's support. The organisations profiled in this report suggest that relevance is crucial to building resilience in the arts and culture sector.

The Award for Civic Arts Organisations was founded to celebrate this resilience and the creative ways in which the arts sector has responded to the pandemic, as well as encourage others to adopt this approach. With the Award providing funding and further support, the Civic Arts initiative aims to create a route map towards a thriving cultural ecology and identify what the characteristics of organisations may look like in the future.

We greatly appreciate the contributions of our partners for the Civic Arts Programme.

ARTS & HOMELESSNESS INTERNATIONAL Formerly With One Voice, Arts & Homelessness International works with the international homelessness community to bring positive change to people, projects and policy using arts and creativity. We are supporting their creation of shareable resources.

BATTERSEA ARTS CENTRE (BAC) is a hub for everyone's creativity that supports people to take creative risks to inspire change, locally, nationally and globally. We collaborate with BAC on the Co-Creating Change network.

BRAP is a charity transforming the way we think and do equality that supports organisations, communities and cities with meaningful approaches to learning, change, research and engagement. We partnered with the organisation to develop the PACT Pioneer Programme.

CARDBOARD CITIZENS is the UK's only homeless people's professional theatre company. We support Cardboard Citizens' project Cardboard Camps.

CLORE LEADERSHIP is a dynamic and inclusive resource for leaders and aspiring leaders in the arts, culture and creative sectors. We partnered with Clore Leadership to develop work with the Cultural Governance Alliance.

COMMON VISION is a think tank working to change the narrative around our shared future. We partnered with Common Vision to create *Creativity, Culture and Connection*, a report on responses from the arts and culture organisation in the COVID-19 crisis.

PEOPLE MAKE IT WORK is a team of consultants, coaches and peers that helps cultural organisations and leaders to change and develop. We are supporting its CultureReset programme.

CULTURE DECLARES EMERGENCY is a community of artists, cultural sector individuals and organisations who have declared a climate and ecological emergency. We are supporting the core costs of the movement.

DERBY MUSEUMS is an independent trust and organisation run for, and on behalf of, the people of Derby. We partnered with the Museums to establish a UK version of the American Creative Community Fellow (CCF) Programme.

INC ARTS is a not-for-profit limited company whose mission is to diversify the workforce of the creative and cultural sector. We support Inc Arts on the creation of an inclusive accountability framework for the UK's creative and cultural sector.

JASMIN VARDIMON COMPANY (JVC) was founded in London in 1998 and rapidly rose to become a significant element within the British dance theatre scene. We are supporting JVC creative laboratory.

LOCAL TRUST enables residents in 150 Big Local areas to transform and improve their lives and the places where they live. We partnered with Local Trust on the development of the Creative Civic Change partnership programme.

OF/BY/FOR ALL is a non-profit organisation that provides digital tools to help public institutions matter more to more people. We are collaborating with Of/BY/For All on ReVision, a new online development programme for leadership teams.

WHAT NEXT? CULTURE brings together freelancers and small and large arts organisations to inform, debate and shape the future of the arts and culture. We are collaborating with What Next? Culture on a series of initiatives to research and measure the civic role of arts organisations.

SLUNG LOW is an award-winning theatre company specialising in making epic productions in non-theatre spaces, often with large community performance companies at their heart. We partnered with Slung Low to establish a Federation of People's Theatre.

THE BARBICAN is a performing arts and learning centre. We are supporting it to develop its civic role.

THE YOUNG VIC aims to create and present great productions of the great plays of the world repertoire to audiences of all ages and backgrounds and to nurture the talent of younger theatre professionals. We are supporting the Young Vic as a civic arts centre.

THINKING PRACTICE helps the arts, cultural and other sectors increase their impact and build their creative resilience through approaches that combine thinking (creative analysis and strategy) with practice (creative doing and learning). We are collaborating on a long-term evaluation of our civic role programme.

THE YOUNG FOUNDATION is a non-profit, non-governmental think tank based in London that specialises in social innovation to tackle structural inequality. We partnered with Young Foundation to develop a Co-Creating Change Accelerator.



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